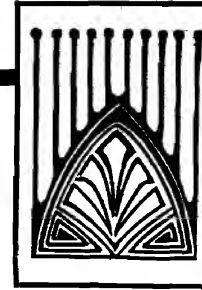


Organ Solos Suitable for Recitals.



		S.	D.			S.	D.			S.	D.
1.	WOLSTENHOLME, W.	Cantilene in A	- - - 2 0	43.	VINCENT, CHARLES	Choeur Ecclesiastique	1 6	85.	HOLLINS, ALFRED	Prayer and Funeral	
2.	VINCENT, CHARLES	Sunset Melody	- - - 1 6	44.	SANDERS, HERBERT	Short Postlude	- - - 1 6			March	- - - - 1 6
3.	Do.	Allegro Pomposo in D	1 6	45.	HARPER, ED. E.	Legend in B \flat	- - - 1 0	86.	Do.	Prelude and Postlude	1 6
4.	HOLLINS, ALFRED	Finale (Overture)	- - - 1 6	46.	Do.	Prelude to Evensong	- 1 0	87.	Do.	Wedding March	- - - 1 6
5.	WOLSTENHOLME, W.	(Pastorale in D - - -)		47.	HENNIKER, LEONARD	Triumphal March	- 1 0	88.	D'EVRY, E.	Cantilene	- - - - 1 6
		(Romanza in A minor)	2 0	48.	DUNCAN, ED.	Postlude in G	- - - 1 6	89.	DE SOYRES, P.	Fantasia on Original	
6.	REED, WILLIAM	Cantilene in B minor	1 6	49.	Do.	Prelude in C	- - - 1 6			Theme	- - - - 1 6
7.	Do.	Festival March	- - - 2 0	50.	Do.	Prelude "Toulon"	- 1 0	90.	DRIFFIELD, W.	Allegro Maestoso	- - - 1 6
8.	GLADSTONE, F. E.	Jubilant March	- - - 2 0	51.	EDWARDS, A. H.	Berceuse	- - - - 1 0	91.	Do.	Romance	- - - - 1 6
9.	DUNCAN, ED.	Nuptial March	- - - 2 0	52.	JEBOUT, H. A.	Postlude Impromptu	- 1 0	92.	Do.	Toccata	- - - - 1 6
10.	PRICE, E. L.	Barcarolle in G	- - - 2 0	53.	SPEDDING, J. D.	Romance	- - - - 1 6	93.	DUNCAN, ED.	Maestoso Moderato	- 1 6
11.	VINCENT, CHARLES	Toccata in A minor	- - - 2 0	54.	VINCENT, CHARLES	Postlude Maestoso	- 1 6	94.	Do.	March of Rosicrucians	1 6
12.	PEARCE, CHARLES W.	Triumph Song	- - - 2 0	55.	Do.	Impromptu Grazia	- 1 0	95.	FAULKES, WILLIAM	Allegretto Cantabile	- 1 6
13.	WOLSTENHOLME, W.	Barcarolle	- - - - 2 0	56.	Do.	Meditation	- - - - 1 0	96.	Do.	Berceuse in A \flat	- - - 1 6
14.	Do.	(Air du Nord - - -)	2 0	57.	WOLSTENHOLME, W.	Minnet and Trio	- - - 2 0	97.	Do.	Minuet and Trio in B	
		(Prelude in B \flat - - -)		58.	CRACKEL, H.	Barcarolle	- - - - 1 0			minor	- - - - 1 6
15.	Do.	Lied	- - - - 2 0	59.	JORDAN, WARWICK	Minuet and Trio	- - - 2 0	98.	Do.	Theme with Variations	1 6
16.	Do.	Allegretto Scherzando	2 0	60.	TOZER, FERRIS	Concluding Voluntary	1 6	99.	Do.	Carillon in C	- - - 2 0
17.	Do.	Prelude in F	- - - 2 0	61.	HOPKINSON, W. H.	Village Pastorale	- 1 6	100.	Do.	Pastorale in F	- - - 1 6
18.	VINCENT, G. F.	Con Eleganza	- - - 2 0	62.	MOTTRAM, C. H. G.	Christmas Pastorale	- 1 0	101.	VINCENT, G. F.	Allegretto Cantabile	- 2 0
19.	STURGES, ED. J.	Meditation	- - - 2 0	63.	SCARLATTI, DOM.	Siciliano	- - - - 1 0	102.	FAULKES, WILLIAM	Concert Overture in D	2 6
20.	DUNCAN, ED.	Berceuse	- - - - 1 0	64.	MEALE, J. A.	Cantilene in A \flat	- - - 1 0	103.	Do.	Fantasia in E minor	- 2 0
21.	REED, WILLIAM	Grand Choeur	- - - 1 6	65.	HARDEBECK, C. G.	Andante con Grazia	- 1 0	104.	Do.	Grand Choeur in C	- 1 6
22.	HARPER, E. E.	Flight of the Soul	- 1 0	66.	HOPKINSON, W. H.	Postlude	- - - - 1 0	105.	Do.	Impromptu in E	- 1 0
23.	BOTTING, H.	Caprice in B \flat	- - - 1 6	67.	SAINT-GEORGE, G.	Siciliano	- - - - 1 0	106.	Do.	" G	- 1 0
24.	DRIFFIELD, T.	Cavatina	- - - - 1 0	68.	Do.	Sainte Madone	- - - 1 0	107.	Do.	Jubilant March in D	- 1 6
25.	NOBLE, T. T.	Nachspiel	- - - - 1 6	69.	Do.	Menuetto	- - - - 1 0	108.	Do.	Larghetto in D \flat	- - - 1 6
26.	HAIGH, T.	Grand Choeur	- - - 1 6	70.	VINCENT, G. F.	Serenade (Night Song)	1 6	109.	GRAY, ALAN	Andante Sostenuto	- 1 0
27.	VINCENT, CHARLES	Con Grandezza	- - - 1 0	71.	CULWICK, J. C.	Prayer and Praise	- - - 1 6	110.	Do.	Short piece in D major	1 0
28.	BELL, W. H.	Minuet and Trio	- - - 1 6	72.	WIEGAND, A.	Gran Marcia	- - - 2 0	111.	Do.	Andante Grazioso	1 0
29.	EDWARDS, A. H.	Alla Marcia in D	- 1 6	73.	Do.	Meditation on the Lake	2 0	112.	HAIGH, T.	Lied	- - - - 1 0
30.	HOLMES, C. E. M.	Chant sans Paroles	- 1 0	74.	Do.	Pastorale	- - - - 2 0	113.	Do.	Siciliano	- - - - 1 0
31.	WHITE, L. MEADOWS	Melody in F	- - - 1 0	75.	Do.	Prayer on the Ocean	2 0	114.	HARPER, ED. E.	Ballade in C minor	- 2 0
32.	EDWARDS, A. H.	Celestial Chorus	- - - 1 6	76.	Do.	The Storm	- - - - 3 0	115.	MARCHANT, A. W.	Grand Choeur in D	- 1 0
33.	TWINNING, W. L.	Berceuse	- - - - 1 6	77.	JACKSON, B.	Berceuse and Abend-		116.	VINCENT, CHARLES	The Voice of Spring	
34.	VINCENT, G. F.	Coro Grandioso	- - - 2 0			lied	- - - - 2 0			(Postlude)	- - - 1 0
35.	Do.	Meditation Sym-		78.	Do.	March Joyeuse	- - - 2 0	117.	WARE, D. H. S.	Reverie	- - - - 1 0
		phonique	- - - 2 0	79.	Do.	Meditation	- - - - 2 0	118.	WHEELDON, H. A.	Berceuse	- - - - 2 0
36.	Do.	Meditation D'Espoir	2 0	80.	Do.	Reverie	- - - - 2 0	119.	Do.	Cantique du Soir	- - - 2 0
37.	Do.	Minuet Moderne	- - - 2 0	81.	Do.	Variations on Hymn		120.	Do.	Cantique du Matin	- 2 0
38.	CRACKEL, H.	Caprice in G minor	- 1 6			tune St. Theodulph	2 0	121.	Do.	Carillon	- - - - 2 0
39.	DUNCAN, ED.	Pastorale	- - - - 1 0	82.	HOLLINS, ALFRED	Elegy and Berceuse	- 1 6	122.	Do.	Meditation	- - - - 2 0
40.	Do.	Festival Piece	- - - 2 0	83.	Do.	Morning and Evening	1 0	123.	Do.	Nocturne	- - - - 2 0
41.	Do.	Finale	- - - - 2 0	84.	Do.	Pastorale and Com-		124.	Do.	Postlude in D	- - - 2 0
42.	WOODS, F. C.	Grand March	- - - 1 6			munion	- - - - 1 6			To be continued.	

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Menuetto.

Programme Annotation.

From the early part of the 18th century till the time of Beethoven, the Minuet was almost an indispensable number in Suits, Sonatas, Overtures and Symphonies. Beethoven abandoned it in favour of the Scherzo. Its simple form and style however will long be popular with composers and performers of Organ music. This minuet is a fine example of this form of composition combining at once originality of conception with melodic and harmonic effects of no mean order. ♪

G. SAINT-GEORGE, Op. 53.

Manual. Ch. to Sw. Gt. *f* Ch. Clar.

Pedal. Cp. to Gt. uncpl.

Sw. Ch.

Sw. add reed

Ch.



Gt. *f*

Ch. Flt.

Sw.



Clar.



First system of a musical score. It features a grand staff with three staves. The top staff has a treble clef and contains a melodic line with a half note, a quarter note, and a half note. The middle staff has a bass clef and contains a melodic line with a half note, a quarter note, and a half note. The bottom staff has a bass clef and contains a melodic line with a half note, a quarter note, and a half note. The system is marked with a double bar line. Above the first staff, there is a dynamic marking *Gt. f*. Below the first staff, there is a marking *to Gt.*

Second system of a musical score. It features a grand staff with three staves. The top staff has a treble clef and contains a melodic line with a half note, a quarter note, and a half note. The middle staff has a bass clef and contains a melodic line with a half note, a quarter note, and a half note. The bottom staff has a bass clef and contains a melodic line with a half note, a quarter note, and a half note. The system is marked with a double bar line. Above the first staff, there is a marking *Ch.*. Below the first staff, there is a marking *Sw.*

Third system of a musical score. It features a grand staff with three staves. The top staff has a treble clef and contains a melodic line with a half note, a quarter note, and a half note. The middle staff has a bass clef and contains a melodic line with a half note, a quarter note, and a half note. The bottom staff has a bass clef and contains a melodic line with a half note, a quarter note, and a half note. The system is marked with a double bar line. Above the first staff, there is a dynamic marking *Gt. f*. Below the first staff, there is a marking *dim.*

First system of musical notation. It features a grand staff with three staves. The top staff contains a continuous eighth-note melody. The middle staff provides harmonic support with chords and some melodic fragments. The bottom staff has a simple bass line. Performance markings include *poco*, *a*, *poco*, and *cresc.* above the middle staff.

Second system of musical notation. The top staff continues the eighth-note melody. The middle staff features a guitar part (Gt) starting with a forte (*f*) dynamic, playing sustained chords. The bottom staff continues the bass line. The system concludes with a fermata over the final notes of the top and middle staves.

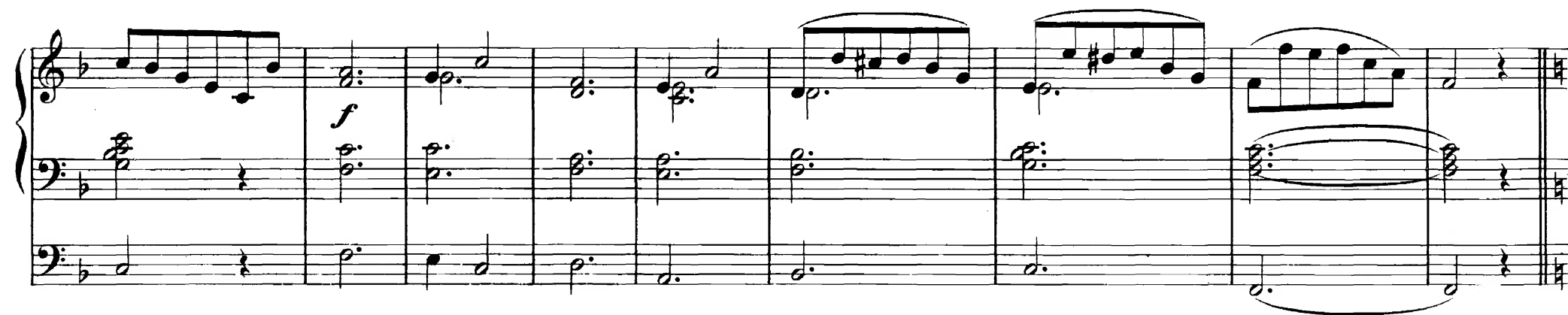
Third system of musical notation. The top staff continues the eighth-note melody. The middle staff features a piano part (Sw.) with chords. The bottom staff continues the bass line. The system concludes with a fermata over the final notes of the top and middle staves.



First system of musical notation. The top staff is marked "Gt." and features a melodic line with a forte (*ff*) dynamic marking. The middle and bottom staves provide harmonic support with chords and bass lines. A *dim.* (diminuendo) marking is present in the middle staff.



Second system of musical notation. The top staff continues the melodic line, marked with a crescendo (*cresc.*). The middle and bottom staves continue the harmonic accompaniment.



Third system of musical notation. The top staff features a melodic line with a forte (*f*) dynamic marking. The middle and bottom staves provide harmonic support. The system concludes with a double bar line.

Ch. to Sw. *p* *f* *f* Ch. Flute 8 Sw. *unepl.* to Gt.

The musical score is written for piano (p), guitar (Gt.), and flute (Flute 8). The piano part is in the left hand, the guitar part is in the right hand, and the flute part is in the right hand. The score is divided into three systems. The first system shows the piano part with a *p* dynamic, the guitar part with a *f* dynamic, and the flute part with a *f* dynamic. The second system shows the piano part with a *f* dynamic, the guitar part with a *f* dynamic, and the flute part with a *f* dynamic. The third system shows the piano part with a *f* dynamic, the guitar part with a *f* dynamic, and the flute part with a *f* dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Ch. Gt. *f* Ch. Sw.

Flt. Clar. *cresc.*

Gt. *f*

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